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ARMOR FOR MAN AND HORSE, GERMAN, 1550-1560

BULLETIN OF THE
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CONTEMPORARY DESIGN
AN EXHIBITION OF AMERICAN INDUSTRIAL ART

When William Morris revolted against the ugliness and monotony of design in nineteenth-century industrial art, he offered as remedy a return to styles centuries old. Despite the fact that he added so much of himself, producing, so to speak, a new mediaeval art, his work and his preaching seemed to condone the weaknesses inherent in mechanical duplication of hand processes. He gave of himself within prescribed stylistic limits, and those who first turned machines to account as producing factors hid behind his exemplary performances, putting them forward as models. The "style cycle" was the result, for, obviously, if mediaeval forms may be revived and enlivened for another day the same procedure is feasible for all other past styles. Today the style cycle with its recurrence of favored periods—the word itself is a bit of trade coinage—remains the greatest resource of manufacture and selling in all the home-furnishings fields, while equivalent methods characterize also the vastly productive territory of costume in its fashion aspect.

As in a dissolving film, the picture today begins to show other high lights. The period recurrence, the style cycle, has become a monotony. Bold spirits have for some thirty-odd years sought the formula for a new expression more faithfully telling the story of our own day. In this they have been faced with a problem in creative effort radically different from that which characterized any earlier style in history, for they have had to reckon with prodigious forces which earlier artists never knew: the system of distribution of merchandise, for instance, is one of these; the effectiveness of non-human power in production, as expressed in machine and serial manufacture, is another. Without due consideration of these two factors the designer today is helpless.

With enterprise and energy certain leaders, profiting by the example but not accepting the tenets of William Morris, have set out upon uncharted seas, have met the winds of industry, and have plotted a

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course, which today's designers in the new manner now sail with much self-reliance and no little promise of making safe harbor, though the journey is still perilous. Their efforts in recent decades have been variously described as *art nouveau*, *Jugend-Stil*, modern style, functionalism, *art moderne*; more recently the word "modernistic"—a very moron among descriptive terms—has been coined to cover all current aspects of the development. The Museum has consistently favored the designation "contemporary" as being both correct and adequate. It believes that this shaping style must yet pass through many more experimental phases before its main line of development is fixed, yet seeks to aid by offering repeated opportunities to manufacturers and designers to show that the new chapter in the history of design is being clearly and reasonably stated in current production.

From October 13 to November 22 (with a private view October 12) the Museum will present an Exhibition of Contemporary Design, the twelfth in its series of exhibitions of American Industrial Art. It proposes to offer in this collection a kind of shorthand report of art-in-industry as it is made and sold, and to indicate at the same time the highest qualitative performance that the market place has to show. This will not be a designers' exhibition, but a manufacturers' exhibition, for we wish to make clear the qualitative progress of contemporary effort in industrial art, though, according to the regular practice of the Museum, full credit will be given to designers.

For practical reasons certain types of material will not be included, partly because of lack of space, partly because it is hoped to give them a separate display later, partly because they are adequately provided for by other organizations in the city. The most notable of these omissions are costume, jewelry, and the graphic arts. With these exceptions, it is proposed to cover the following fields: furniture; glassware; lace; leatherwork; goldsmiths' and silversmiths' work; other metalwork—brass, bronze, copper, iron, pewter, etc.; porcelain and pottery; rugs, carpets, and

other floor coverings; textiles—woven, printed, and embroidered; wall coverings; various synthetic and plastic materials.

In such a cross section of the day's work in this new type of expression we may expect certain revelations, not only of positive achievement but also of unexpected tendencies in design, of new material possibilities, of fascinating technical discovery and mastery, of generally heightened taste, and of ability in design—all elements which it would have been unreasonable to expect in any similar presentation ten or even five years ago.

It is hoped that among our findings will be some more definite indication in favor of a name for the general group of style manifestations now called modern or contemporary. It will be recalled that the description "Early American" did not come to acceptance until its use was clinched by the Museum in that textbook of American art called *The American Wing*; possibly in repeated exhibitions of current industrial art some satisfactory name for the newer forms will also reveal itself.

In the last exhibition of American industrial art, the eleventh in the series, the Museum made a special effort to show entirely new products, items designed for the exhibition, which, in many cases, were later added to the stocks of the respective firms. In this, the twelfth exhibition, we seek to trace the after effects of the eleventh exhibition and of other efforts to give the new manner form and dimension; for the collection shown will be a selective presentation of the products of factory and designing room, contemporary commodities in trade, both marketable and well designed, thoroughly expressive of the interests of today. It will be an exhibit in evidence, an objective proof of public interest in the contemporary style. RICHARD F. BACH.

THE EXHIBITION OF EUROPEAN ARMS AND ARMOR

NOTES ON SOME ORNAMENTED PIECES

One purpose of the special exhibition of arms and armor is to demonstrate to the layman that arms and armor rank high as objects of art. With this end in view a repre-

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sentative series of objects in pierced, sculptured, and embossed iron, as well as sculptured and engraved bone, ivory, wood, and other materials, has been selected. There are no objects shown in this collection simply as arms and armor without regard to their merit as works of skilled craftsmanship. The objects exhibited will appeal to the layman as well as to the expert metalworker, for almost every object illustrates some method of ornamenting metal.

The outstanding suit in the exhibition is the complete embossed and gilded armor (fig. 3) which, according to tradition, was presented by Louis XIII of France to Bernhard von Weimar, the distinguished general of the Thirty Years' War. This suit was made when armor had almost ceased to have any practical value in warfare and was chiefly employed for the personal adornment of a prince or general who figured prominently in the triumphal entries which were a part of royal functions and festivities in the sixteenth century. The suit is certainly worthy of the pomp and display of the French grand manner. It is a masterpiece purposely designed to flatter those who executed it as well as him who wore it. It is the combined work of the armorer who fashioned the suit and of the goldsmith who ornamented it. The gold background, the russeting, the silvering, and the gold damascening are very effective, and the execution of the embossed figures is subtle and vitalized. The perfection of the details suggests the work of a master goldsmith—an artist worthy of the confidence placed in him by the designer. The original designs for most of the elements of this armor are in the Staatliche graphische Sammlung in Munich. Among these drawings are also some of the designs for the armor associated with the Emperor Rudolph II in the Kunsthistorisches Museum, Vienna, and the design for the shield in the Wallace Collection in London (catalogue no. 661) bearing the arms of France, encircled by the collar of the Order of Saint Michael and supported by winged putti, and two recumbent female figures, surrounded by the emblems of war. The fact that the shield in the Wallace Collection is represented in the collection of drawings in the Staatliche

graphische Sammlung and that it may be definitely assigned to France strengthens the tradition that the Weimar armor was originally executed for a French king, probably Henry III or Henry IV. The appearance of the Order of Saint Michael sets the latest limit for the date of the Wallace shield, and perhaps for the remainder of the drawings,¹ at 1578, when the Order of the Holy Ghost was founded by Henry III. This latter order immediately took its place as the principal French order and figured invariably in the ornamentation of the French arms until the Revolution. Leaving aside, however, the historical associations, the visitor will participate in the joy of the skilled craftsman who executed the armor and in his delight in overcoming its technical difficulties.

The Milanese armorer who made the helmet and shield formerly in the collection of Prince Fugger emulated the sculptors and goldsmiths of the period by creating pictures in a most difficult medium—one which permits of no mistakes. The shield (fig. 1) represents the Emperor Charles V taking John Frederick, Elector of Saxony, prisoner at the battle of Mühlberg. The original drawing of this subject is in the British Museum.² Incidentally, a few fragments of the armor which the Emperor wore at this battle are in the Museum's permanent collection (Case 103). The pieces from the Fugger Collection display the rich color contrasts of embossed, gold damascened, and silvered surfaces. An embossed helmet (cabasset) of this type appears in Rembrandt's portrait of his brother (about 1654) in the Kaiser Friedrich Museum in Berlin. Many artists who engraved copper plates also embossed and damascened armor. Vasari in his Lives gives an account of the engravings by Giorgio Ghisi of Mantua, the artist who executed, signed, and

¹ J. H. von Hefner-Alteneck, *Original-Zeichnungen deutscher Meister des sechzehnten Jahrhunderts zu ausgeführten Kunstwerken für Könige von Frankreich und Spanien und andere Fürsten*. Frankfort-on-the-Main, 1880.

² It is reproduced by Sir William Stirling-Maxwell in *The Chief Victories of the Emperor Charles the Fifth*, designed by Martin Heemskerck in M.D.LV. and now illustrated with portraits, prints, and notes. London and Edinburgh, 1870.



FIG. 1. EMBOSSED ROUND SHIELD, MILANESE, 1555

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dated the magnificent embossed and damascened shield in the Waddesdon Bequest in the British Museum. Vasari also speaks highly of Philip Negroli as an engraver of copper plates as well as a distinguished armorer. It was Philip Negroli who made one of the casques lent by Joseph E. Widener.³ A second casque (fig. 2) lent by Mr. Widener is associated with the

Renaissance helmets show classical influence, and it is also known that complete armor was fashioned in the classical style, for example, the armor presented to the Emperor Charles V by Guidobaldo II, Duke of Urbino, which is dated 1546 and signed by Bartolommeo Campi of Pesaro. A specimen of Campi's work is also included in the Museum's collection (Case 66).



FIG. 2. CASQUE OF THE MOROSINI, ITALIAN, 1550

Morosini, a Venetian family, and was at one time considered to be the work of Paolo Rizzo, the maker of the Trivulzio casket and the most celebrated damascener of Venice. This attribution, however, is without foundation. The casque is executed somewhat in the manner of Paulus Negroli of Milan, and it should be compared with a breastplate in the Museum's collection (H 8, Case 57) which is signed by this master. The form of the casque was inspired by the ancient Greek helmets. Many extant

³ Illustrated on the cover of the August issue of the BULLETIN.

A helmet of the type of the Morosini casque appears in a painting in The Metropolitan Museum of Art, Mars and Venus United by Love, by Paolo Veronese. In this same painting, Mars appears in a cuirass and greaves in classical style.

An outstanding example of sculpture in bone is the saddle (fig. 5) formerly in the Trivulzio Collection, lent by Mr. Mackay. On the front is a figure of Saint George and the Dragon. Scattered over the seat and at the back are six pairs of lovers; in between are figures similar to those found in the drolleries of manuscripts—a clown, a fencer



FIG. 3. EMBOSSED ARMOR, GERMAN, LATE XVI CENTURY. SAID TO HAVE BEEN PRESENTED TO BERNHARD VON WEIMAR BY LOUIS XIII

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with small fist buckler, a lady viewing herself in a mirror, and, behind the lady, a man in a tree. Particularly striking are the numerous legendary figures, dragon-like or two-legged creatures with human heads (male or female), hoofs and tails, etc. The symbolism of the artist's message is concealed beneath the craftsman's skill. There are only about a score of these saddles recorded, the majority of which must be of German origin as they bear inscriptions in German. The iconography of these saddles falls into four groups: legends (especially Saint George and the Dragon); romances; court scenes of the age of chivalry; and

part of the life of the period. The visitor to the exhibition can visualize the knights in their armor shown in this gallery mounted on their horses panoplied *en suite*—an imaginary glimpse of the splendid pageantry of the past.

The present note has dealt principally with embossed armor, which belongs in an entirely different category from the earlier simple fighting harnesses. In the fifteenth century, before embossed armor was made the armorers, like the painters and sculptors, had a good understanding of human anatomy. The play of every muscle, the hinging of every joint—both human and



FIG. 4. DAGGER WITH SHEATH, SWISS, 1500

erotic allegories with symbolic animals, the lion, the unicorn, the phoenix, etc.

A good series of Swiss daggers which belonged to officers of high rank are shown with scabbards of cast bronze, gilded, chased, and pierced. The sheath of one of these, dated 1556, shows the story of William Tell. Another, lent by George D. Pratt, represents Holbein's Dance of Death (fig. 4). Designs for daggers of this type by Heinrich Aldegrever, Albrecht Dürer, and Hans Holbein are in existence, and such daggers are themselves often represented in contemporary paintings.⁴

There is little horse armor in private collections. In fact, aside from the George F. Harding Collection, to which our central equestrian harness (see p. 201) belongs, there is but one private collection in America in which complete horse armor is represented. But although so few specimens have survived, horse armor was usual on festival occasions, which were an important

⁴ Bashford Dean, Catalogue of European Daggers, pp. 30-33. New York, 1929.

metal—was studied. The function of fifteenth-century armor was to protect the wearer in battle; that of embossed armor, to dazzle all beholders. Both types—war and parade armor—are splendid examples of the work of the sculptor in steel. The tall fifteenth-century helmets, made in one piece, illustrate the progress of the most difficult side of the embosser's art, apart from decoration. This art culminated in the production of the high-combed morions of Elizabeth's time, a splendid series of which may be seen in the present loan exhibition.

In this note it is possible to call attention to only a few outstanding pieces. For example, the firearms, of which there is a series unique from the point of view both of mechanisms and of artistic metalwork, are only mentioned here. They include forty-five dated pieces, ranging from 1574 to 1825. The pierced and sculptured metal-work and carved and inlaid stocks will convince the visitor of the merit of these firearms as works of art.

The catalogue of the exhibition contains

539 entries. It includes 7 pieces, 7 makers, and armorer

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539 entries and illustrates 133 of them. It includes approximately 80 historical pieces, 75 dated pieces, 150 signed by the makers, and 135 bearing the guild or armorers' marks. The exhibition is being shown in Gallery D6 through September 27.

STEPHEN V. GRANCAY.

Hua Yüan (the Flower Gardens of the Palace of Peace and Compassion) in the Forbidden City of Peking. And, in one instance, at Tun Huang, I have seen the tablets used to tile the whole portico of a temple chamber. The Museum has lately acquired, by purchase, the beginning of a col-

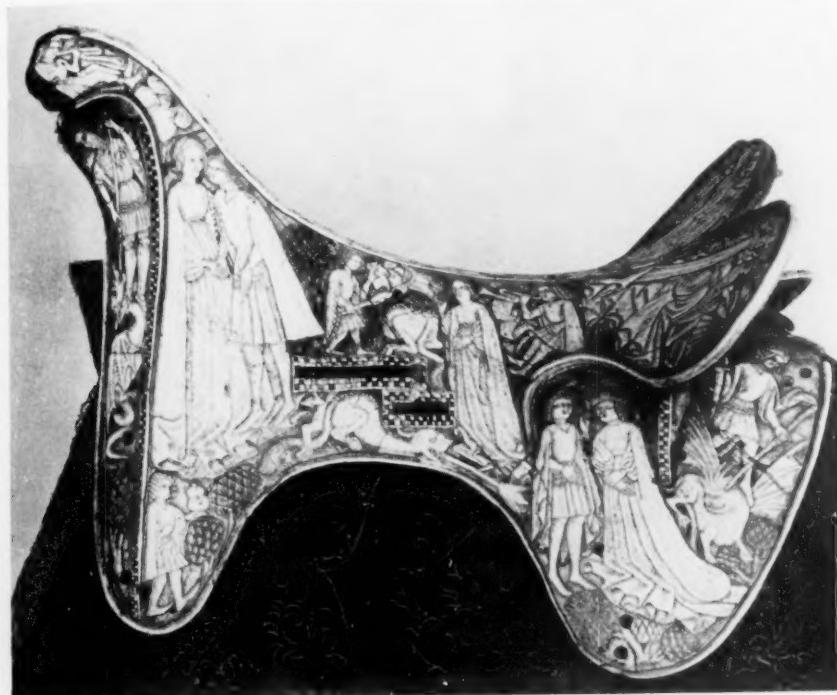


FIG. 5. PARADE SADDLE, ITALIAN OR GERMAN, 1400

A COLLECTION OF BUDDHIST VOTIVE TABLETS

Among the most interesting and instructive forms of Chinese art are the votive clay images and tablets which have been used since the early introduction of Buddhism as a kind of easy multiplication of pious intentions. The early stupas contained numbers of these, as did many of the larger Buddha figures. The little tiles must have been set about in rows as are the Lama disks representing the Mahāyāna pantheon in one of the halls of the Tz'u Ning Kung

lection which should prove extremely valuable to the student of Chinese art, for these small tiles not only are reproductions in miniature of types of large sculpture but also are in many instances dated, at least by dynasty, and we have not too many dated monuments to work with. Even if this were not so, the little tiles would still be lovely and appealing, and it does not matter that Buddhism as it developed in India was imperfectly understood by the Chinese and that the deities consequently were often hopelessly muddled and confused with the local gods. The tiles themselves bear wit-

ness to a race that was serenely devout, and the very multiplication of these tiles has in it the suggestion of a reiterated prayer.

Most of the inscriptions on the tiles are very short. Nevertheless, they are not easy of clear translation as Buddhist terminology is often garbled and vague. A common inscription is the one on the tile shown in figure 2.¹ This reads: *Ta T'ang shan yeh ni ya tê chén ju miao sê shên*. The most likely interpretation of the inscription is: "In the

and have something of the quality of the Psalms. The tile represented in figure 2 which shows on the face a seated figure of Buddha, bears the following inscription: *Wei Hsiao Ch'ang erh pien tsao wan fo sung Huang Ti wan sui tien hsia bo p'u chao min an lo ssü hai ch'êng ch'ing ssü shü pu yen wu ku fêng têng ssü i pin fu wan pan hsien ning i ch'ieb chung shêng hsien t'ou ssü ch'ing*.

"In the second year of Hsiao Ch'ang



FIG. 1. CLAY VOTIVE TABLET, CHINESE
WEI DYNASTY

T'ang dynasty, by good works one obtains in pressed clay true likeness of the wonderful Being." The three characters which I have translated as "the wonderful Being" are given by Ernest J. Eitel² as "Surukâya, a fictitious person; one of the Sapta Tathâgata [one of the Seven Julais]." While this rendering may be more accurate as far as the actual characters are concerned, I am convinced that the expression was used more freely by the Chinese; certainly the figure which is represented on the tiles that bear this inscription is always Buddha himself in the earth-touching *mudrâ*.

Occasionally the inscriptions are longer

¹ Acc. no. 30.137.

² Handbook of Chinese Buddhism, p. 165. Tokio, 1904.

Wei,³ we raise a hymn of the Pagoda of the Myriad Buddhas,
The Emperor of Ten Thousand Years.
All under Heaven
Are peaceful.
The million peoples are at peace and joyous.
The four seas quiet, clear,
The four seasons are not out of time.
In the five valleys the harvest flourishes.
The four barbarian peoples obey and bow.
The ten thousand countries are all tranquil.
All living peoples—all together give thanks."

The tiles themselves represent in miniature the larger sculpture of their day. There are two dated Wei tiles⁴—the one the inscription of which we have translated and

³ A.D. 526.

⁴ Acc. no. 30.76.112, 137.



FIG. 2. CLAY VOTIVE TABLET
CHINESE, T'ANG DYNASTY



FIG. 3. CLAY VOTIVE TABLET, CHINESE
WEI DYNASTY, DATED A.D. 520



FIG. 4. CLAY VOTIVE TABLET
CHINESE, T'ANG DYNASTY



FIG. 5. MINIATURE STELE
CHINESE, T'ANG DYNASTY

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small standing figure backed by an aureole, which is probably intended to represent the bodhisattva Maitreya. The latter is dated, but the date is partly indecipherable. Several other tiles we can safely attribute to the Wei dynasty on the basis of style. One⁵ shows a group of five figures in a niche, a Buddha or bodhisattva with two disciples and two guardian kings, standing on a lotus throne over a reliquary and two guardian lions. Two others⁶ were, apparently, used originally as bricks. One of these (fig. 1) was found in use as an inkstand.

Of surpassing quality is the T'ang tile

impression of being modeled in detail.

Four small tiles⁸ of the T'ang period are interesting because the provenance of tiles of this type is certain and they have been published often. These represent a small Buddha figure. They come in at least two sizes and are from the Ta Yen Pagoda at Sianfu.

The most impressive of the series is virtually a miniature stele (fig. 5) which may be dated in the T'ang period.⁹ This shows Buddha seated in a niche, attended by two bodhisattvas and two guardian kings. Below are two lions and a small genius,



FIG. 6. CLAY VOTIVE TABLET, CHINESE, T'ANG DYNASTY
DATED A.D. 870

(fig. 2) which has the short inscription given above. It shows Buddha with two attendant bodhisattvas under a canopy representing the sacred Bodhi tree. The lotus throne is supported by a reliquary, at either side of which sits a lion. In this instance every detail of the tile has the clear-cut vivid quality of the small bronzes of the period. Three other tiles⁷ bear similar subjects and inscriptions but are treated in an impressionistic manner. The heads on the tile represented in figure 4 are merely raised lumps with almost no indication of faces whatsoever, yet at a distance of two or three feet they surprisingly give the

Above were originally two descending apsaras, of which one remains. A slightly later tile¹⁰ (fig. 6), dated A.D. 870, is interesting both for its form and for its inscription. It shows three lohans seated on lotus pedestals, carved in high relief. The inscription on the back reads: *Hsien Tung shih i nien ch'i yüeh shih wu jih tsao yin hsiang i tsun bo i tshü nien pa jen hsiao fu mu yin chiao chung shêng hsien t'ung ssü fu p'u ch'êng chêng chüeb.* ("The period Hsien Tung [A.D. 870], 11th year, 7th month, 15th day, was created as Yin¹¹ likeness, [at the order of]

⁵ Acc. no. 30.76.120.

⁶ Acc. nos. 30.76.121, 133.

⁷ Acc. nos. 30.76.115, 117, 118.

⁸ Acc. nos. 30.76.132, 144, 145, 146.

⁹ Acc. no. 30.76.120.

¹⁰ Acc. no. 30.76.114.

¹¹ Kuan Yin.

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twenty-eight citizens filial to father and mother. Yin gives the living peoples this happiness. All attain perfect knowledge.")

The tiles shown this month in the Room of Recent Accessions make an interesting start on the Museum's collection of this important material, which has so far been more studied in Japan than in the West.

ALAN PRIEST.

ELIAL T. FOOTE

The death of Elial T. Foote has ended a long period of faithful and efficient service on the staff of The Metropolitan Museum of Art.

Mr. Foote came to the Museum in 1914, upon his appointment to the office of Assistant Treasurer, a qualified accountant, experienced in business and with an aptitude for work. He took up the duties of the position with zeal and comprehension. With the aid of a loyal office force, he kept

in pace with the constantly expanding volume of Museum business. He was accurate and thorough; his financial statements, promptly submitted whenever required, were clear and complete.

He held always the confidence and esteem of the Trustees and officers of the Museum, and shared fully in the comradeship of the members of the staff. His duties brought him into intimate contact with the employees, and for years he served as the voluntary Treasurer of their Association. He never failed to consider that the conducting of the office he held was, in all ways, the province of a gentleman.

My own relations with Mr. Foote during more than fifteen years while I was Treasurer were of the most cordial character; and it was with keen personal regret that I learned that the disease against which he made a brave struggle, hoping to emerge for continuing service, had come to a fatal ending.

HOWARD MANSFIELD.

OF EDUCATIONAL INTEREST

1931-1932

CONCERNING GUIDANCE IN A MUSEUM OF ART

Every now and then a member of the Educational Staff is asked, "But do you know everything about all the objects in the Museum?" The answer is, of course, an emphatic negative. Then comes the attempt to define the scope of instruction in a museum of art.

If one who declares himself ready to talk about any or every object in a museum denies having all-embracing knowledge, where does he draw the line; how much does he know and what is the extent of his ignorance? On what basis does he undertake to guide the visitor? Is there in all the objects a common factor for which he searches, about which he can profitably enlighten his companion?

The instructor may act as a guide merely in the geographical sense, pointing out that such and such collections are to be found in this gallery and such other objects in that, giving the visitor no more than he could discover for himself by reading the labels. Were this the ideal, the task would be a comparatively simple one—and one of excessive dullness. The tedious job of learning by rote the statements on the various labels could conceivably be accomplished and would, of course, not be worth the doing. This mechanical, parrot-like guidance would furnish a method applicable to all sections of a museum; it could not, however, be referred to as "instruction." Therefore this interpretation may at once be discarded.

Works of art may be considered from many angles. Which is the instructor to choose?

He may elect the investigation of stylistic development in a certain group of objects. He takes, for example, an ivory plaque that is stated by one authority to be

of the tenth century and proceeds to show that it cannot be assigned to so early a date. By means of photographs he indicates its striking similarity to certain stone reliefs of apostles from, let us say, Saint Etienne of Toulouse, which undoubtedly were executed in the fifth decade of the twelfth century. By an examination of the treatment of details it can be made clear that the ivory was a prototype of the sculpture, since the latter is distinctly more naturalistic and advanced. The plaque may therefore, be dated somewhere about the year 1140. Further, he will urge, the composition of one of the groups recalls that of the same subject at Santo Domingo de Silos. There being no proof that a school of ivory carving existed in Toulouse, it is probable, he would conclude, that the piece is of Spanish origin.

The value and the fascination of this type of investigation is great. It is an intellectual satisfaction to know that every authority has been consulted and every available photograph examined, that one's conclusion is open to no reasonable doubt. There is, however, a drawback to this type of educational service: the obvious fact that anyone who could in such detail discuss every object in a museum must have universal knowledge.

Since a person so equipped is hardly to be imagined, it is clear that the instructor cannot find, in exhaustive archaeological information, a basis for discussion that will serve in every field in which guidance may be requested by the visitor.

Moreover, he may miss an opportunity open only to those who have at their command the resources of a comprehensive collection of works of art—that of broadening the vision of the student. Let us suppose that in examining a certain Persian miniature he points out the fact that it is among the finest examples of early Safavid paint-

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ing, probably made at Herat by Mahmud Muzahib, and closely resembling the paintings in a manuscript of the works of Mir Ali Shir Nawai, that, however, an eminent authority attributes it to Aka Mirak of Ispahan, a pupil of Bihzad and a favorite painter at the court of Shah Tahmasp—such information the student of Islamic art might be expected to glean for himself from handbooks and histories. But if the instructor, instead of plunging into archaeological minutiae, approaches the painting from the point of view of color and composition, and then discusses the conventions observed by the artist, the visitor's perceptive powers are sharpened. If the method of representation is then contrasted with those of the Chinese and of the painters of the Western world, full advantage is taken of the opportunities afforded for study in a great museum.

Questions of technique have an unfailing interest. The instructor may discourse on the various painting media—fresco, tempera, oil, and water color—or explain in detail the process of underpainting and glazing. He may point out the differences between *champlevé* and *cloisonné* enamels, and trace the development of the *verre églomisé* method of decoration. Turning to ceramics he has a vast field in which to roam. He can discuss clays and glazes, differentiate between pottery, stoneware, and porcelain; describe the processes of throwing, of casting, of firing; sketch the history of tin-enamelled ware; and enlarge on a dozen other related matters. A collection of textiles offers an equally interesting and wide range of technical investigation—but it is needless to extend the list.

In adopting this angle of approach the instructor would find in different parts of a museum illustrative material for his talks. But this type of instruction, while suited to a technological display, must be of secondary importance in a museum of art where the result, and not the means, is of significance. An analysis of technical processes is, at times, of value in assisting the visitor in his appreciation of an object; the discussion of such matters, however, could not be made the sole basis of intelligent guidance.

A consideration of the historic back-

ground, of the social environment in which the work of art was produced, brings us nearer to a common viewpoint from which all the objects in a museum may be surveyed. The color prints of Japan furnish an excellent illustration. These may be enjoyed by one who is totally ignorant of the unique conditions that led to their creation. When, however, the visitor learns that Japan, for more than two hundred years, was completely cut off from intercourse with the outside world, that during this time, the civil wars having been brought to a close, there was a great increase in wealth among the common people, that this group was separated by an almost impassable gulf from the ruling classes, and that the color print (considered hopelessly vulgar by the daimio and the samurai) was the popular art of this despised group—when the social conditions that fostered this development are thus sketched for the visitor, the prints may be no more appealing artistically than before, but they become more interesting as human documents.

This is but one of innumerable examples that might be cited to illustrate this method of approach. The historical and, even more, the anecdotal, talk is, naturally, enjoyed by the average visitor who would become restless under a purely aesthetic discussion of an object. A study of the social background furnishes the instructor with a point of view equally applicable to all sections of a museum; it is almost, but not quite, the basic principle he seeks. A historical sketch might be entirely satisfactory as history and yet omit any mention of art.

What, then, is the basis on which the instructor, conscious of innumerable limitations, undertakes to talk to the visitor?

While he must, in part, incorporate somewhat of each of the viewpoints that have been mentioned (and the list of possibilities has by no means been exhausted), his chief concern is with the object as a work of art—as the creation of a man who has, to the limit of his vision, wrought in tangible form his ideal of beauty.

It is in this aspect of the myriads of objects displayed in a museum that the instructor finds his common denominator. Here he has the unifying element that, let

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

us hope, justifies his readiness to help the visitor in a study of the collections.

He does not say, "*I think this beautiful.*" He tries to help the visitor to sense the ideals that influenced the creator of the object, to lead him to consider his own standards of beauty, and to realize that such standards not only vary with the individual but have varied with different races and with the same race at different periods. The man who looks for the first time at Gothic tapestries or Chinese paintings can consider them only in the light of his past experience—of his subconscious standards of beauty. In most cases he thinks them, at best, strange. He knows nothing of the mediaeval or the Chinese point of view. Since he has grown up in the age of photographic realism, that which is not realistic has no appeal for him. When, however, he is led to consider another conception of beauty he may find that he is beginning to develop new powers of perception. After a talk on the social conditions and artistic ideals that produced the Japanese print, a visitor remarked, "They have always seemed to me just queer—but I begin to see that there may be something in them, after all."

The copy books used to remind us of the dangers of little knowledge. Without contesting the truth or falsity of that axiom, I am convinced that a little, a very little insight into the factors that shaped a work of art, far from being dangerous, often proves to be the starting point of real enjoyment. A setting forth of these factors constitutes the common ground for the discussion of the widely diversified objects to be found in a museum of art, this common ground being the search for the artistic ideals of the creator of the object.

As has been said, it is obvious that this search presupposes some archaeological knowledge, a certain familiarity with processes, and an appreciation of the social conditions that formed the artist. But these are of the highest value to the visitor only when they are definitely related to the aesthetic quality of the object itself. As the appraisement of this quality varies with each individual, the utmost the instructor can do is to help the visitor to grasp, even in some

slight degree, the aim of the artist, to consider his own personal standards of taste, and upon these two factors to base his judgments and through them to develop his powers of enjoyment.

On such a basis may an instructor, in all humility, declare himself ready to conduct a visitor through a museum of art.

The service offered by the Department of Educational Work in the Metropolitan Museum in the main follows the principles suggested here. We try to cultivate the visitor's power of analysis and to lead him to look with sympathy and intelligence at the collections gathered here for his enjoyment. The many courses of lectures given each season—those for 1931–1932 are listed below¹—are merely an extension of the guidance given the individual.

Some new activities are planned for Members of the Museum. A series of gallery talks will be given by Mabel Harrison Duncan, Mrs. William N. Little, Olivia H. Paine, and Stephen V. Grancsay. Grace Cornell offers a series of study-hours, and the writer will give a group of talks designed to interest new Members in the collections. For the older children of Members Mrs. Roswell F. Barratt, Eleanor W. Foster, and Margaret B. Freeman will offer, on certain Saturday mornings, new groups of talks; on Saturday mornings Anna Curtis Chandler will conduct the story-hours for younger children.

Also for the Members will be the repetition, by Edith R. Abbot, of her conferences on Nineteenth-Century French Painters. Since space in the galleries is limited, many who wished to attend last season had to be denied admittance. Other courses mentioned below are open to Sustaining, Fellowship, and Contributing Members.

The various lectures for the general public and for teachers of the public schools of the City of New York will, in the main, follow last year's program. The most important change will be in Miss Abbot's Outline of the History of Painting, which this season will be confined to the study of Italian painting.

HUGER ELLIOTT.

¹ They are more fully recorded in a separate folder which will be sent on request.



A GROUP OF YOUNG VISITORS IN ONE OF THE
GALLERIES OF PAINTINGS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

LECTURES TO BE GIVEN IN 1931-1932

I. LECTURES FOR MUSEUM MEMBERS AND FOR THE CHILDREN OF MEMBERS

The lectures below are open to all Members of the Museum. All other lectures given by the Museum are open to Sustaining, Fellowship, and Contributing Members.

NINETEENTH-CENTURY FRENCH PAINTERS: a Study of Those Masters Typically Illustrated in the Museum. Gallery conferences by Edith R. Abbot. Section I, Mondays, October 5-December 14 (except October 12); Section II, Tuesdays, October 13-December 15 (except November 3), at 3:30 p.m. Owing to the Election Day holiday, the November 3 meeting of Section II will be postponed to Wednesday, November 4. Each group is limited to fifty persons. Cards for the course are mailed in the order in which applications are received on or after September 21.

AN INTRODUCTION TO THE COLLECTIONS, by Huger Elliott. Thursdays, November 5-March 24 (except November 26, December 24 and 31), at 4 p.m.

GALLERY TALKS AT THE MUSEUM, Mondays and Fridays at 11 a.m. Group I, Visits to the Oriental Collections, by Mabel Harrison Duncan, Mondays, November 2-30; repeated on Fridays, November 6-December 4. Group II, Visits to the Egyptian Collections, by Mabel Harrison Duncan, Mondays, January 4-February 1; repeated on Fridays, January 8-February 5. Group III, Textiles, by Mrs. William N. Little, Mondays, February 8 and 15. Group IV, The Collection of Arms and Armor, by Stephen V. Grancsay, Mondays, February 29 and March 7. Group V, Prints, by Olivia H. Paine, Mondays, March 14 and 21.

GALLERY TALKS AT THE CLOISTERS, by Mabel Harrison Duncan. Fridays, October 9, 16, 23, 30, at 3 p.m.; Mondays, May 2, 9, 16, 23, at 3 p.m.

STUDY-HOURS FOR MEMBERS, by Grace Cornell. Fridays, October 16-April 8 (except November 27, December 25,

January 1, February 12, March 25, and April 1), at 11 a.m.

GALLERY TALKS FOR OLDER CHILDREN OF MEMBERS, by Margaret B. Freeman, Mrs. Roswell F. Barratt, and Eleanor W. Foster. Saturdays, November 7-December 12, January 9-February 13, March 5-April 16 (except March 26), at 11:15 a.m.

STORY-HOURS FOR YOUNGER CHILDREN OF MEMBERS, by Anna Curtis Chandler, assisted by Teresa Marie Bergamo and Alice H. Nichols. Saturdays, November 7-April 30, at 10:15 a.m.

II. FREE LECTURES

SATURDAY AND SUNDAY LECTURES, by distinguished speakers. November 1-March 27, at 4 p.m.

THE ARTHUR GILLENDER LECTURES (Arthur Gillender Fund), given in connection with the Study-Hours for Practical Workers as part of the Sunday course on November 8, 15, 20, December 6, January 3, 10, March 6, 27, at 4 p.m.

STUDY-HOURS FOR PRACTICAL WORKERS: ARTISANS AND CRAFTSMEN (Arthur Gillender Lectures), under the direction of Grace Cornell. Sundays, November 1-March 20, at 3 p.m.

GALLERY TALKS ON THE COLLECTIONS, by Elise P. Carey and Roberta M. Fansler. Saturdays at 2 and 3 p.m.; Sundays at 3 p.m.; holidays at 3 p.m.

LECTURES FOR THE DEAF AND DEAFENED WHO READ THE LIPS, by Jane B. Walker. Saturdays, November 14, January 23, March 12, April 9, at 3 p.m.

MUSEUM COURSE FOR WORKERS, by Roberta M. Fansler. Saturdays, October 10-May 28, at 2 p.m.

SATURDAY AND SUNDAY STORY-HOURS FOR BOYS AND GIRLS, by Anna Curtis Chandler, assisted by Teresa Marie Bergamo, Susan Scott Davis, Agnes K. Inglis, and Alice H. Nichols. Saturdays, October 3-May 28, at 1:45 p.m.; Sundays, October 4-May 29, at 1:45 and 2:45 p.m.

III. COURSES FOR PUBLIC SCHOOL TEACHERS

These are also open to the public on the payment of a fee of twenty dollars per course.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

OUTLINE OF THE HISTORY OF ITALIAN PAINTING, by Edith R. Abbot. Saturdays, September 26–January 23; February 6–May 21, 11 a.m.–12:40 p.m.

THE HUMAN BACKGROUND OF ART: COURSE FOR HIGH SCHOOL TEACHERS, by Ethelwyn Bradish. Wednesdays, September 30–May 25, at 4 p.m.

ART APPRECIATION: FOR ELEMENTARY AND JUNIOR HIGH SCHOOL TEACHERS, conducted by Anna Curtis Chandler, with the assistance of various specialists. Thursdays, September 24–May 19, at 4 p.m.

STUDY-HOURS FOR TEACHERS, by Grace Cornell. Fridays, September 25–May 27, at 4 p.m.

TRADITION AND CONTEMPORARY ART: Present-Day Art as Affected by That of the Past, by Huger Elliott. Wednesdays, September 23–May 18, at 4 p.m. Attendance limited to forty persons. Registration is made in the order in which applications are received on or after September 21.

THE MUSEUM AND THE NEW SCHOOL: Illustrative Material from Original Sources, given in coöperation with The American Museum of Natural History, by Marion E. Miller, Instructor, The Metropolitan Museum of Art, and Dr. Margaret Mead, Assistant Curator of Ethnology, The American Museum of Natural History. (In 1931–1932 Miss May Mandelbaum will substitute for Dr. Mead.) Wednesdays, September 30–May 25, at 4 p.m.

IV. COURSES FOR WHICH FEES ARE CHARGED

The courses listed in the foregoing section are also open to the public upon payment of a fee of twenty dollars per course.

STUDY-HOURS FOR EMPLOYEES OF STORES AND OF MANUFACTURERS, by Grace Cornell. Fridays, October 2–May 27. For further details, see the lecture folder, which will be sent on request.

NEW YORK UNIVERSITY conducts in the classrooms and galleries of the Museum twenty-five courses given by members of the University staff. For particulars see the folder issued by New York University, available from the College of Fine Arts, New York University, 250 East 43d Street, New York, or from the Museum.

V. RADIO TALKS

STATION WOR. Talks by Huger Elliott. Saturdays, September 26–June 25, at 12:15 p.m.

STATION WRNY. Talks by Huger Elliott. Alternate Thursdays, October 8–June 30, at 11:45 a.m.

STATION WNYC. Talks by Huger Elliott. Alternate Wednesdays, September 30–June 22, at 8:15 p.m.

VI. MOTION PICTURES

PICTURES PRODUCED OR DISTRIBUTED BY THE METROPOLITAN MUSEUM. Shown each Thursday at 2:30 p.m.

THE CHRONICLES OF AMERICA PHOTOPLAYS. Shown the first and third Tuesday of each month at 2:30 p.m.

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ACCESSIONS AND NOTES

A GIFT OF JAPANESE ARMS. Five pieces dating from the eighteenth century have recently been added to the Museum collection of arms and armor, two pairs of *menuki* (hilt ornaments) and an *aikuchi* (a dagger without a guard), as an anonymous gift from the donor whose collection of objects of American and European decorative arts was recently shown in the American Wing. The objects are on exhibition in the Room of Recent Accessions. One set of *menuki* shows the Chinese warriors, Kwanyu and Chorio; the second set, one of which is signed "Hisanori," represents two warriors, actors in the drama-dance called *Bugaku*.

The dagger blade bears two characters, one of which is mutilated by a perforation; the legible inscription reads *Moto*. Deeply chiseled on the front of the blade is a three-clawed dragon grasping the blade of a *ken* represented by a hollow groove; on the opposite face is a *Bonji* (modified Sanscrit character), which represents Fudo, a Buddhistic divinity, and gives the blade a religious significance. The dagger mountings of silver and shibuichi, with copper and gold overlay, illustrate the legend of The Monkey and the Crab, and a serpent attacking a sparrow. The undulating body of the serpent passes under the *nashiji* (pear-skin) lacquer and is represented by a subtly raised lacquer surface on the opposite side. The *fuchi* (the basal hilt ferrule) and the handle of the *kozuka* (sheath knife) are signed "Giokusai." The blade of the *kozuka* is signed "Rai Kunimitsu of Ise Province." The hilt is of *samé* (shark skin) and is wrapped with twisted and braided lacquered cane.

Daggers of the type described above were worn by old people or by those who had retired to a semi-religious life. It was the blade of such a dagger that was used to commit *hara-kiri*. For this purpose the

blade was mounted with hilt and scabbard of white wood, without metal or lacquer decoration.

S. V. G.

THE VISIT OF THE KING OF SIAM. On the afternoon of July 22 the Museum was honored by a visit from His Majesty, the King of Siam, King Prajadhipok and his party, which included General Chao-Phya Bijayendr, chief aide-de-camp with the rank of general, Rear Admiral Mom-Chao Thavara Chayant, His Majesty's physician, and Lieutenant Gustavus Chakrabani, of the Royal Siamese Army, were greeted by William Sloane Coffin, First Vice-President of the Museum, and Bradford Boardman, Acting Director, and by representatives of the departments whose collections were included in the itinerary planned for His Majesty. The royal guest and his party were escorted by Harry B. Wehle through the galleries of paintings, by Theodore Y. Hobby through the galleries of Far Eastern art, by Stephen V. Grancsay through the galleries of arms and armor, and by Herbert E. Winlock through the galleries of Egyptian art. King Prajadhipok, who is noted for his discernment as a connoisseur and his wide knowledge in the field of art, evinced a very gracious appreciation of the Museum's collections as a whole as well as especial interest in the Siamese sculptures in glazed pottery, stone, and bronze which had been placed in Gallery D 1 in honor of his visit.

A SPECIAL EXHIBITION OF TURKISH EMBROIDERIES. An Exhibition of Turkish Embroiderries of the seventeenth, eighteenth, and nineteenth centuries will open in Gallery H 15 on October 12 and will continue through February 15. Designed to give a comprehensive survey of Turkish needlework, and consisting of over one

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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

hundred examples chosen from the Museum's collection, this exhibition should be of interest to students and amateurs of the textile arts. It continues the Museum's policy of exhibiting from time to time collections of textiles which, owing to lack of space, cannot ordinarily be seen in the galleries. The exhibition will be described in detail in the October BULLETIN.

proper, which gives a brief note on each of the 539 items shown, is preceded by a list of lenders and followed by sixty-five illustrations.

The Catalogue of Paintings² is now available in its ninth edition, extensively revised and corrected to conform to the present arrangement of the galleries. The illustrations include several paintings from The H. O. Havemeyer Collection.

CHANGE IN LOCATION OF THE EXTENSION DIVISION AND OF THE PHOTOGRAPH DIVISION OF THE LIBRARY. The Photograph Division of the Library, which has been temporarily located in Wing H, is now on the second floor of the new addition to the Library.

The Extension Division of the Library, formerly located in the basement of Wing H, will in future occupy the third floor of the addition.

Both divisions may be entered from Gallery D 1, which may be reached by the small elevator opposite the Fifth Avenue entrance, and also from the Library.

A full description of this addition to the building will appear in the BULLETIN when all of the rooms which it contains are completed and opened to the public.

THE SPECIAL EXHIBITION OF LACE AND OTHER DECORATIVE ARTS, the gift of Mrs. Edward S. Harkness, shown in Gallery H 19 and scheduled to close on September 1, will be continued through November 30.

¹ Loan Exhibition of European Arms and Armor. New York, August 3 to September 27, MCMXXXI. Introduction by Stephen V. Grancsay. octavo, xv, 123 pp., 65 illustrations, including 2 charts. Paper. Price \$1.00.

² Catalogue of Paintings, by Bryson Burroughs. New York, MCMXXXI, ninth edition. octavo, xiv, 434 pp., 49 illustrations and floor plan. Price in cloth \$2.00, in paper \$.75.

EXHIBITIONS AND LECTURES

SEPTEMBER 1—OCTOBER 11, 1931

LOAN EXHIBITIONS

European Arms and Armor Prints Relating to Early American History from the Garvan Collection	Gallery D 6 Galleries K 37-40	August 3 through September 27 July 12 through September 30
Daggers and Knives from the Caspar Whitney Collection	Gallery H 5	June 8 through October 31

TEMPORARY DEPARTMENTAL EXHIBITIONS

Japanese Printed Greeting Cards (<i>Surimono</i>) in The H. O. Havemeyer Collection	Gallery H 14	July 12 through September 30
Indian and Indonesian Textiles Lace and Costume Accessories Prints—Selected Masterpieces	Gallery H 15 Gallery H 19 Gallery K 41	April 12 through September 15 March 9 through November 30 March 11, 1920, until further notice

LECTURES FOR MUSEUM MEMBERS

In addition to the following courses, which are open to all classes of membership, Sustaining Fellowship, and Contributing Members may attend without fee any lecture offered by the Museum.

SEPTEMBER	HOUR	Lectures for dollars per course
5 Nineteenth-Century French Painters: Modern Painters among the Old Masters (Section 1). Edith R. Abbot	3:30	
9 Gallery Talk at The Cloisters. Mabel Harrison Duncan	3:30	

FREE PUBLIC LECTURES

(Announced by Date and Subject)

SEPTEMBER	HOUR	
26 Radio Talk, WOR. The Enjoyment of a Museum. Huger Elliott	12:30	
30 Radio Talk, WNYC. Paintings, Ancient and Modern. Huger Elliott	8:15	
OCTOBER		
3 Radio Talk, WOR. A Mediaeval Museum. Huger Elliott	12:30	
8 Radio Talk, WRNY. Akh-en-Aten, Man of Vision. Huger Elliott	11:45	
10 Radio Talk, WOR. The Jewels of a Princess. Huger Elliott	12:30	

FREE PUBLIC LECTURES

(Announced by Courses)

Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, September 1, 15, October 6, at 2:30 p.m.

Museum Cinema Films Showings, Thursdays, at 2:30 p.m.

Story-Hours for Boys and Girls by Anna Curtis Chandler, Saturdays, October 3, 10, at 1:45 p.m.; Sundays, October 4, 11, at 1:45 and 2:45 p.m.

Gallery Talks by Roberta M. Fansler, Saturdays, September 5, 12, 19, 26, at 2 p.m.; Saturday, October 3, 10, at 3 p.m.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Gallery Talks by Huger Elliott, Saturdays, October 3, 10, at 2 p.m.; Sundays, October 4, 11, at 3 p.m.
 Holiday Gallery Talk, by Margaret B. Freeman, Monday, September 7, at 3 p.m.
 Museum Course for Workers, by Roberta M. Fansler, Saturday, October 10, at 2 p.m.

LECTURES FOR PUBLIC SCHOOL TEACHERS

These lectures are open to the public upon payment of a fee of twenty dollars per course.

SEPTEMBER		HOUR
23	Tradition and Contemporary Art: The Old in the New. Huger Elliott.....	4:00
24	Art Appreciation: for Elementary and Junior High School Teachers. Registration; Discussion of Why We Concern Ourselves with Art. Anna Curtis Chandler.....	4:00
25	Study-Hour for Teachers: Developing Our Taste. Grace Cornell.....	4:00
26	Outline of the History of Italian Painting. Early Christian and Mediaeval Painting: Cimabue; Cavallini. Edith R. Abbot.....	11:00
30	The Museum and the New School. Marion E. Miller.....	3:00
30	The Museum and the New School. Marion E. Miller.....	4:00
30	Tradition and Contemporary Art: Racial Characteristics. Huger Elliott.....	4:00
30	The Human Background of Art: Course for High School Teachers. Ethelwyn Bradish.....	4:00
OCTOBER		
1	Art Appreciation: for Elementary and Junior High School Teachers. The School Curriculum and the Museum. Gustave Straubenhüller and Eugene A. Colligan.....	4:00
2	Study-Hour for Teachers: Using Our Taste. Grace Cornell.....	4:00
3	Outline of the History of Italian Painting. The Florentine Revival of the XIV Century: Giotto and His School. Edith R. Abbot.....	11:00
7	The Museum and the New School. Marion E. Miller.....	3:00
7	The Museum and the New School. Marion E. Miller.....	4:00
7	Tradition and Contemporary Art: Woven and Printed Textiles. Huger Elliott.....	4:00
7	The Human Background of Art: Course for High School Teachers. Ethelwyn Bradish.....	4:00
8	Art Appreciation: for Elementary and Junior High School Teachers. Masters in Composition. Anna Curtis Chandler.....	4:00
9	Study-Hour for Teachers: The Art of China and Japan. Grace Cornell.....	4:00
10	Outline of the History of Italian Painting. Sienese Art in the XIV Century: Duccio; Simone; The Lorenzetti; Frescoes in Pisa. Edith R. Abbot.....	11:00

LECTURES FOR WHICH FEES ARE CHARGED

Lectures for Public School Teachers are also open to the public upon payment of a fee of twenty dollars per course.

OCTOBER		HOUR
2	Study-Hour for Employees of Stores and of Manufacturers (Group I). The Principles of Design. Grace Cornell.....	1:00
9	Study-Hour for Employees of Stores and of Manufacturers (Group I). The Principles of Design. Grace Cornell.....	1:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PUBLISHER

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters—608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street, thence west to Fort Washington Avenue and north ten blocks.

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Associate Curator	CHRISTINE ALEXANDER
Curator of Paintings	BRYSON BURGLOTH
Associate Curator	HARRY B. WEHLE
Curator Emeritus of Egyptian Art	ALBERT M. LYTHGOE
Curator of Egyptian Art and	
Director of the Egyptian	
Expedition	
Associate Curators	
Curator of Decorative Arts	HERBERT E. WINLOCK
Associate Curators	AMBROSE LANSING
Curator of Arms and Armor	LUDLOW S. BULL
Curator of Far Eastern Art	JOSEPH BRECK
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	FRANK M. FOSTER
	BRADFORD BOARDMAN
	HENRY F. DAVIDSON
	CONRAD HEWITT

MEMBERSHIP

BENEFATORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, and Fellowship Members have, upon request, double the number of tickets to the Museums accorded to Annual Members, their families are included in the invitation to any general reception, and where their subscriptions in the aggregate amount to \$1,000 shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except Mondays and Fridays, when a fee of 25 cents is charged; except Members and those holding special cards—students, teachers and pupils in the New York City public schools and others. Free on legal holidays. Children under six years old at the main building and under twelve at The Cloisters may be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	1 p.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing & The Cloisters close at dusk in winter.	

CAFETERIA:

Saturdays	12 m. to 3:30 p.m.
Sundays	Closed
Other days	12 m. to 4:45 p.m.
Holidays except Thanksgiving & Christmas	12 m. to 3:30 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Saturday afternoons, days and legal holidays.

PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk, or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour is made from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and to the use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered, fees received, classes and lectures, copying, sketching, and guidance arranged for, and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, color photographs, and postcards, describing and illustrating subjects in its collections. Sold at the Information Desk or through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheons and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7600. The Cafeteria branch of the Museum, Washington Heights 7-2725.